



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

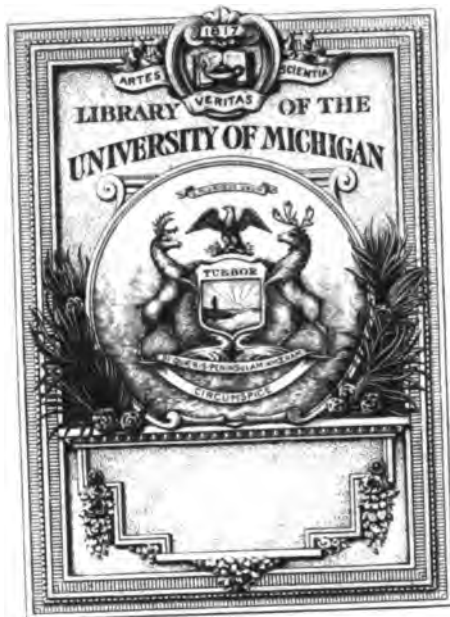
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

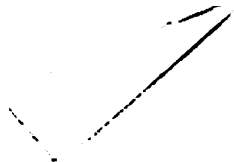
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



THE GIFT OF
Prof. Albert A. Stanley



11-11-11



*From Prof. A. A. Mantley
Oct. 1910*

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

W. H. SPEER.

THE

JACKDAW OF RHEIMS

TWO SHILLINGS.

\$1.00

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

THE CATHEDRAL PARAGRAPH PSALTER

CONTAINING THE
CANTICLES, PSALMS, AND PROPER PSALMS

ARRANGED IN PARAGRAPHS AND POINTED FOR CHANTING

TOGETHER WITH
A SCHEME OF APPROPRIATE CHANTS AND BRIEF
NOTES ON THE PSALTER

EDITED BY THE
REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Precentor of Westminster).

PRICE THREE SHILLINGS AND SIXPENCE.

The principle of Pointing followed is that of the Cathedral Psalter, with slight modifications here and there, suggested by experience, in the treatment of individual verses. For the accents which are used in the Cathedral Psalter to indicate the beginning of the bar of duple time, which connects the free recitation with the metrical part of the chant, are substituted super-imposed musical notes, in accordance with the principle set forth in the Preface to the Cathedral Psalter, so as to indicate exactly, in every verse throughout the Psalter, the best method of dividing the bar into the component parts of a semibreve. Other means also have been adopted to ensure clearness and promote facility.

Prefixed to the new Psalter is a Scheme of Chants and some brief Notes on the History of the Psalter and the Characteristics of each Psalm.

THIRD EDITION (REVISED AND GREATLY ENLARGED).

Containing 600 Chants. Price 2s. 6d.; Cloth, 3s.

THE WESTMINSTER ABBEY CHANT BOOK

ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Minor Canon of Westminster),

AND

J. FREDERICK BRIDGE, Mus. Doc.

(Organist of Westminster Abbey and Gresham Professor of Music).

This Edition has been arranged in connection with the CATHEDRAL PARAGRAPH PSALTER, prepared by Dr. Troutbeck on the lines of the Cathedral Psalter.

It has been enriched by many fresh contributions, including Single, Double, and Triple Chants—specially written for the Psalms to which they are set—by Dr. J. F. Bridge, J. Foster, Myles B. Foster, Dr. G. M. Garrett, Ba tison Haynes, Dr. A. C. Mackenzie, John E. West, Dr. G. C. Martin, Sir Herbert Oakeley, Sir John Stainer, B. Tours, and others, besides many now printed for the first time, by Sir Joseph Barnby, H. Smart, &c.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

DEDICATED TO MY WIFE.

THE
JACKDAW OF RHEIMS
LEGEND

BY

RICHARD BARHAM

SET TO MUSIC FOR CHORUS AND SMALL ORCHESTRA

BY

WILLIAM H. SPEER.

(Op. 8.)

PRICE TWO SHILLINGS.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

Copyright, 1896, by Novello, Ewer and Co.

The right of Public Representation and Performance is reserved.

The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.

Music

M

1533

.574

J2

LONDON:
NOVELLO, EWER AND CO.,
PRINTERS.

62.5.9
13781127
3.2.4-34 2nd 8

THE JACKDAW OF RHEIMS.

THE Jackdaw sat on the Cardinal's chair !
Bishop and abbot and prior were there ;
Many a monk and many a friar,
Many a knight, and many a squire,
With a great many more of lesser degree,—
In sooth a goodly company ;
And they served the Lord Primate on bended
knee.

Never, I ween, was a prouler seen,
Read of in books, or dreamt of in dreams,
Than the Cardinal Lord Archbishop of Rheims !

In and out, through the motley rout,
That little Jackdaw kept hopping about ;
Here and there, like a dog in a fair,
Over comfits and cakes, and dishes and plates,
Cowl and cope, and rochet and pall,
Mitre and crosier ! he hopp'd upon all !

With a saucy air, he perch'd on the chair
Where, in state, the great Lord Cardinal sat
In the great Lord Cardinal's great red hat ;
And he peer'd in the face of his Lordship's
Grace,

With a satisfied look, as if he would say,
" We two are the greatest folks here to-day ! "
And the priests, with awe, as such freaks they
saw,
Said, " The Devil must be in that little Jack-
daw ! "

The feast was over, the board was clear'd,
The flawns and the custards had all disappear'd,
And six little singing-boys,—dear little souls !
In nice clean faces, and nice white stoles,

Came in order due, two by two,
Marching that grand refectory through !

A nice little boy held a golden ewer,
Emboss'd and fill'd with water, as pure
As any that flows between Rheims and Namur,
Which a nice little boy stood ready to catch
In a fine golden hand-basin made to match.
Two nice little boys, rather more grown,
Carried lavender water, and eau de Cologne ;
And a nice little boy, had a nice cake of soap,
Worthy of washing the hands of the Pope.

One little boy more, a napkin bore,
Of the best white diaper, fringed with pink,
And a Cardinal's hat mark'd in permanent ink.

The great Lord Cardinal turns at the sight
Of these nice little boys dress'd all in white :
From his finger he draws his costly turquoise ;
And, not thinking at all about little Jackdaws,
Deposits it straight by the side of his plate,
While the nice little boys on his Eminence
wait ;

Till, when nobody's dreaming of any such
thing,
That little Jackdaw hops off with the ring.

There's a cry and a shout, and a deuce of a
rout,
And nobody seems to know what they're about,
But the monks have their pockets all turn'd
inside out ;

The friars are kneeling, and hunting, and
feeling,
The carpet, the floor, and the walls, and the
ceiling.

The Cardinal drew off each plum-colour'd shoe,
And left his red stockings exposed to the view ;
He peeps, and he feels,
In the toes and the heels ;

They turn up the dishes, they turn up the
plates,
They take up the poker and poke out the
grates,

They turn up the rugs,
They examine the mugs :—
But no !—no such thing ;—
They can't find the ring !

And the Abbot declared that, " when nobody
twigg'd it,
Some rascal or other had popp'd in, and
prigg'd it ! "

The Cardinal rose with a dignified look,
He called for his candle, his bell, and his book !
In holy anger, and pious grief,
He solemnly cursed that rascally thief !
He cursed him at board, he cursed him in bed ;
From the sole of his foot, to the crown of his
head ;

He cursed him in sleeping, that every night
He should dream of the devil, and wake in a
fright ;
He cursed him in eating, he cursed him in
drinking,

He cursed him in coughing, in sneezing, in
winking;
He cursed him in sitting, in standing, in lying;
He cursed him in walking, in riding, in flying,
He cursed him in living, he cursed him in
dying!—

Never was heard such a terrible curse!
But what gave rise to no little surprise,
Nobody seemed one penny the worse!

The day was gone, the night came on,
The Monks and the Friars they search'd till
dawn:

When the Sacristan saw, on crumpled claw,
Come limping a poor little lame Jackdaw;
No longer gay, as on yesterday;
His feathers all seem'd to be turn'd the wrong
way;—

His pinions droop'd, he could hardly stand,
His head was as bald as the palm of your hand;
His eyes so dim, so wasted each limb,
That, heedless of grammar, they all cried,
“That's him!—

That's the scamp that has done this scandalous
thing!

That's the thief that has got my Lord Cardinal's
Ring!”

The poor little Jackdaw, when the monks he
saw,

Feebly gave vent to the ghost of a caw;
And turn'd his bald head, as much as to say,
“Pray, be so good as to walk this way!”
Slower and slower, he limp'd on before,

[Till they came to the back of the belfrey door,

Where the first thing they saw, 'midst the
sticks and the straw,
Was the ring in the nest of that little Jackdaw!

Then the great Lord Cardinal call'd for his
book,

And off that terrible curse he took;

The mute expression served in lieu of
confession,

And, being thus coupled with full restitution,

The Jackdaw got plenary absolution!

When those words were heard, that poor little
bird

Was so changed in a moment, 'twas really
absurd.

He grew sleek, and fat; in addition to that,

A fresh crop of feathers came thick as a mat!

His tail waggl'd more even than before;

But no longer it wagg'd with an impudent air,

No longer he perch'd on the Cardinal's chair.

He hopp'd now about with a gait devout;

At Matins, at Vespers, he never was out;

And, so far from any more pilfering deeds,

He always seem'd telling the Confessor's beads.

If any one lied,—or if any one swore,—

Or slumber'd in prayer-time and happened to
snore,

That good Jackdaw would give a great “caw,”

As much as to say, “Don't do so no more!”

[While many remark'd as his manners they
saw,

That they “never had known such a pious
Jackdaw!”

He long lived the pride of that country side,

And at last in the odour of sanctity died;

When as words were too faint, his merits to
paint,

The Conclave determined to make him a Saint!

And on newly-made Saints and Popes, as you
know,

It's the custom at Rome, new names to bestow,

So they canonised him by the name of Jim
Crow!

The lines in brackets have been omitted in the musical setting.

THE JACKDAW OF RHEIMS.

Richard Barham.

W. H. Speer.

Allegro moderato.

SOPRANO. *f* The Jack-daw sat on the

ALTO. *f* The Jack-daw sat on the

TENOR. *f* The Jack-daw sat on the
8^{va} lower.

BASS. *f* The Jack-daw sat on the

Allegro moderato. ♩ = 104.

PIANO. *f*

Car-di-nal's chair!

Car-di-nal's chair!

Car-di-nal's chair!

Car-di-nal's chair!

Car-di-nal's chair!

Bish-op and abbot and prior were there;
 Bish-op and abbot and prior were there;
 Bish-op and abbot and prior were there;
 Bish-op and abbot and prior were there;

Ma-ny a monk, and ma-ny a
 Ma-ny a monk, and ma-ny a friar,
 friar,
 Ma-ny a knight, and ma-ny a squire,
 Ma-ny a knight, and ma-ny a

With a great many more, of les-ser de-gree, In
 With a great many more, of les-ser de-gree, In
 a great ma-ny more, of les-ser de-gree,
 squire, a great ma-ny more, of les-ser de-gree,

sooth a good - ly com - pa - ny; a good - ly
 sooth a good - ly com - pa - ny; a good - ly
 In sooth a good - ly com - pa - ny; a good - ly
 In sooth a com - pa - ny; a good - ly

com-pa-ny; And they served the Lord
 com-pa-ny; And they served the Lord
 com-pa-ny; And they served the Lord
 com-pa-ny; And they served the Lord

mf *p*

Pri-mate on bend - ed knee. Never, I ween,
 Pri-mate on bend - ed knee. Never, I ween,
 Pri-mate on bend - ed knee. Never, I ween,
 Pri-mate on bend - ed knee. Never, I ween,

nev-er, I ween, Was a prouder seen, a proud-er
 nev-er, I ween, Was a proud-er seen, a proud-er
 nev-er, I ween, Was a proud-er seen, a proud-er
 nev-er, I ween, Was a proud-er seen, a proud-er

seen, Read of in books, or
 seen, Read of in
 seen, nev-er I ween,
 seen, nev-er, I ween, nev-er, I ween,

dreamt of in dreams, Than the Car-di-nal Lord Arch -
 books or dreamt of in dreams, Than the
 nev-er, I ween, Than the Car-di-nal Lord Arch -
 Than the Car-di-nal Lord Arch -

crsc. bish - op, Arch-bish - op of Rheims! *ff*
 Car-di-nal Lord Arch-bish - op of Rheims! *ff*
crsc. - bish - op, Arch-bish - op of Rheims! *ff*
crsc. - bish - op, Arch-bish - op of Rheims! *ff*

crsc. *ff*

mp In and out, thro' the
mp In and out, thro' the
mp In and out, thro' the
mp In and out, thro' the mot-ley rout, That
decrsc.

mot - - ley rout, Here and there, Like a
 mot - ley rout, that lit - tle Jack-daw kept hop - ping a - bout;
 mot - - ley rout,
 lit - tle Jack-daw kept hop - ping a - bout;
 dog at a fair, O - ver com - fits and cakes, And dish - es and plates,
 Here and there, Like a dog at a
 Here and there, Like a dog at a fair, Over com - fits and cakes, And
 That lit - tle Jack - - daw,
 That lit - tle Jackdaw, that
 fair, Over com - fits and cakes, That
 dishes and plates, That
 that lit - tle Jackdaw, that

lit-tle Jackdaw kept hopping a-bout.

lit-tle Jackdaw kept hopping a-bout.

lit-tle Jackdaw kept hopping a-bout.

lit-tle Jackdaw kept hopping a-bout.

f

mp Mi-tre and cro-zier!

Cowl and cope, and roch-et and pall, he hopp'd up-on

he hopp'd up - on

Cowl and cope, and roch-et and pall,

poco più cresc. he hopp'd up-on all! up-on all! all!

poco più cresc. all, he hopp'd up-on all! up-on all! all!

poco più cresc. all, he hopp'd up-on all! up-on all! all!

poco più cresc. he hopp'd up-on all! up-on all! all! With a

mf *f*

He perch'd on the chair

He perch'd on the chair

With a sau-cy air,

sau-cy air,

Where, *f* in state, the great Lord Car-di-nal sat In the

Where, *f* in state, the great Lord Car-di-nal sat In the

Where, *f* in state, the great Lord Car-di-nal sat In the

Where, in state, the great Lord Car-di-nal sat In the

great Lord Car-di-nal's great red hat; *sf*

great Lord Car-di-nal's great red hat; *sf*

great Lord Car-di-nal's great red hat; *sf*

great Lord Car-di-nal's great red hat; *sf*

f

mf With a
He peer'd in the face Of his Lord-ship's Grace, With a

p *mf*

poco rall. - - -
sat-is-fied look, as if he would say,
poco rall.
sat-is-fied look, as if he would say,

a tempo
poco rall. - - - *mf*

mf cresc. poco a poco "We two are the
mf cresc. poco a poco "We two are the great - est, the
mf cresc. poco a poco "We two are the great - est, the great - est
mf cresc. poco a poco "We two are the great - est folks here to - day! the

cresc. poco a poco

great-est folks here to-day!" *Cresc.*

great-est folks here to-day!" *Cresc.*

folks here to-day!" *Cresc.*

great - est - folks here to - day!" *Cresc.*

And the priests, with awe, As such *mf*

And the priests, with awe, As such *mf*

And the priests, with awe, As such *mf*

And the priests, with awe, As such *mf*

And the priests, with awe, As such *Cresc. poco a poco*

freaks they saw, Said, "The" *f*

freaks they saw, Said, "The" *f*

freaks they saw, Said, "The" *f*

freaks they saw, Said, "The" *ff*

dev - il must be in that lit - tle Jack-daw!"

dev - il must be in that lit - tle Jack-daw!"

dev - il must be in that lit - tle Jack-daw!"

dev - il must be in that lit - tle Jack-daw!"

The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. All parts are in the key of D major. The vocal parts have the lyrics "dev - il must be in that lit - tle Jack-daw!". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

The second system continues the piano accompaniment from the first system. It features a right-hand melody with dynamic markings *p* (piano) and *f* (forte), and a left-hand accompaniment. The key signature remains D major.

The third system continues the piano accompaniment. It includes dynamic markings *legato* and *dim.* (diminuendo). The right-hand melody is marked *legato*, and the left-hand accompaniment is marked *dim.*. The key signature remains D major.

The fourth system continues the piano accompaniment. It features a right-hand melody and a left-hand accompaniment. The key signature remains D major.

mp
The feast was o-ver, the

mp
The feast was o-ver, the

mp
The feast was o-ver, the

mp
The feast was o-ver, the

ff
The feast was o-ver, the

p
board was clear'd The flaws and the cus-tards had all dis-ap-

board was clear'd The flaws and the cus-tards had all dis-ap-

board was clear'd The flaws and the cus-tards had all dis-ap-

board was clear'd The flaws and the cus-tards had all dis-ap-

- pear'd, And six lit-tle Sing-ing-boys, (dear lit-tle souls!) In

- pear'd, (dear lit-tle souls!) In

- pear'd, (dear lit-tle souls!) In

- pear'd, (dear lit-tle souls!) In

p

nice clean fa-ces and nice white stoles, Came in or-der due,

nice clean fa-ces and nice white stoles, Came in or-der due,

nice clean fa-ces and nice white stoles, Came in or-der due,

nice clean fa-ces and nice white stoles, Came in or-der due,

Two by two, March-ing that grand re - fec-to-ry through!

Two by two, March-ing that grand re - fec-to-ry through!

Two by two, March-ing that grand re - fec-to-ry through!

Two by two, March-ing that grand re - fec-to-ry through!

The great Lord Car-di-nal

The great Lord Car-di-nal

Of these nice lit-tle boys dress'd all in white from his
 Of these nice lit-tle boys dress'd all in white from his
 turns at the sight from his
 turns at the sight from his

p *f*

fin-ger he draws His cost-ly turquoise;
 fin-ger he draws His cost-ly turquoise; and, not
 fin-ger he draws His cost-ly turquoise; and, not
 fin-ger he draws His cost-ly turquoise; and, not think-ing at all, not

a - bout lit-tle Jack-daws,
 think-ing at all,
 think-ing at all, a - bout lit-tle Jack-daws,
 think-ing at all, a - bout lit-tle

sf *p* *sf*

De - po-sits it straight By the side of his plate, While the
 De - po-sits it straight By the side of his plate, While the
 De - po-sits it straight By the side of his plate, While the
 Jack-daws, De - po-sits it straight By the side of his plate, While the

nice lit-tle boys, on his E-mi-nence wait,
 nice lit-tle boys, on his E-mi-nence wait,
 nice lit-tle boys, on his E-mi-nence wait,
 nice lit-tle boys, on his E-mi-nence wait, *un poco più animato.*

Till, till, *rit.* when no-bo-dy's dreaming of a - ny such
 Till, till, *rit.* when no-bo-dy's dreaming of a - ny such
 Till, till, *rit.* when no-bo-dy's dreaming of a - ny such
 Till, till, when

thing, That lit-tle Jack - daw

no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw

thing, That lit-tle Jack - daw

no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw

Andante. ♩ = 78.

hops off with the ring.

hops off with the ring.

hops off with the ring.

hops off with the ring.

Andante. ♩ = 78.

mp *sfp*

Allegretto. ♩ = 100.

mf

ff

There's a

There's a

There's a

There's a

There's a

cry and a shout, And a deuce of a rout, And

cry and a shout, And a deuce of a rout, And

cry and a shout, And a deuce of a rout, And

cry and a shout, And a deuce of a rout, And

no-body seems to know what they're about, a shout, And the

no-body seems to know what they're about, a cry

no-body seems to know what they're about, and a deuce of a rout

no-body seems to know what they're about,

monks have their pockets all turn'd inside out, The
 And the monks have their pockets all turn'd in-side out,

friars are kneeling, And hunting and feel-ing, The car - pet,
 friars are kneeling, And hunting and feel-ing, The friars are kneeling, And
 The friars are kneeling, And hunting and feel-ing, The
 The friars are kneeling, And hunting and feel-ing, The friars are

the floor, the car - pet, the
 hunting and feel-ing, The car - pet, the floor and the
 car - pet, the floor,
 kneeling, And hunting and feel-ing, The car - pet,

floor, and the walls and the cell - ing. The

walls and the cell - ing.

and the walls and the cell - ing.

and the walls and the cell - ing.

Cardinal drew Off each plum-colour'd shoe,

And left his red stockings exposed to the

view; and he feels, They

He peeps, They

and the heels;

In the toes

turn up the dishes They take up the po-ker They *mf*

turn up the dishes They take up the po-ker

and turn up the plates and poke out the grates,

and turn up the plates and poke out the grates,

turn up the rugs, But no! no such thing, but

mf They ex-am-ine the mugs: But no! no such thing, but

But no such

Ped. ** Ped. cresc.*

no, no such thing, They can't find the ring.

thing, They can't find the ring. *cresc.*

no, no such thing, They can't find the ring. *cresc.*

thing, They can't find the ring. *cresc.*

cresc.

And the

Abbot declared that, when no-body twigg'd it, Some rascal or other had popp'd in, and

prigg'd it!

f *p*

f *sf*

Andante maestoso. ♩ = 48.

Andante maestoso. ♩ = 48.

f *Ped.* *

The Car-di-nal rose with a

dig - ni - fied look, He

dig - ni - fied look, He

dig - ni - fied look, He

dig - ni - fied look, He

call'd for his can - dle, his

call'd for his can - dle, his

call'd for his can - dle, his

call'd for his can - dle, his

bell, and his book!

bell, and his book!

bell, and his book!

bell, and his book!

p In ho - ly

p In ho - ly

p an - ger, and pi - ous

In ho - ly an - - - ger,

p an - ger, and pi - ous

In ho - ly an - - - ger,

f grief, He sol - emn - ly

f and pi - ous grief, He sol - emn - ly

f grief, He sol - emn - ly

f and pi - ous grief, He sol - emn - ly

ff cursed that ras-cal-ly *p*
ff cursed that ras-cal-ly *p*
ff cursed that ras-cal-ly *p*
ff cursed that ras-cal-ly *p*

ff *Ped.*

Allegro molto. ♩ = 72.

thief! He cursed him at board, he
 thief! He cursed him at board, he
 thief! He cursed him at board, he
 thief! He cursed him at board, he

Allegro molto. ♩ = 72.

cursed him in bed, From the sole of his foot to the
 cursed him in bed, From the sole of his foot to the
 cursed him in bed, From the sole of his foot to the
 cursed him in bed, From the sole of his foot to the

crown of his head; He cursed him in sleep - ing,
 crown of his head; He cursed him in sleep - ing,
 crown of his head; He cursed him in
 crown of his head; He cursed him in
 that ve - ry night He should dream of the dev - il, and
 that ve - ry night He should dream of the dev - il, and
 sleep - ing, that ve - ry night He should dream of the
 sleep - ing, that ve - ry night He should dream of the
 wake in a fright; he cursed him
 wake in a fright; He cursed him in eat - ing,
 dev - il and wake in a fright; he
 dev - il and wake in a fright; he cursed him

10200

in drink - ing, He cursed him in coughing, in
 in drink - ing, He cursed him in coughing, in
 cursed him in drink-ing, He cursed him in coughing, in
 in drink - ing, He cursed him in coughing, in

sneezing, in winking; in sitting,
 sneezing, in winking; in
 sneezing, in winking;
 sneezing, in winking; He cursed him

He cursed him
 standing, in
 in ly - ing,
 in walking,

he cursed him in liv-ing, he
ri-ding, he cursed him in
in fly-ing, he cursed him in
he cursed him in

cursed him in dy-ing!
liv-ing, he cursed him in dy-ing!
liv-ing, he cursed him in dy-ing!
liv-ing, he cursed him in dy-ing!

But
Never was heard such a ter-ri-ble curse!
But
Never was heard such a ter-ri-ble curse!
But

what gave rise To no lit - tle sur - prise,
 But what gave rise To no lit - tle sur - prise,
 what gave rise To no lit - tle sur - prise,
 what gave rise To no lit - tle sur - prise,

No-bo-dy seem'd, one
 Nobody seem'd one penny the worse, one
 No-bo-dy seem'd one penny the worse, one penny the worse, one
 Nobody seem'd one pen-ny the worse, nobody seem'd one penny the worse, one

pen-ny the worse! one pen-ny the worse!
 pen-ny the worse! one pen-ny the worse!
 pen-ny the worse! one pen-ny the worse!
 pen-ny the worse! one pen-ny the worse!

Un poco meno mosso. $\text{♩} = 60$

The day was

The day was

The day was

Un poco meno mosso. $\text{♩} = 60$.

poco rall.

gone, the day was gone, The night came

gone, the day was gone — The night came on, came

gone, the day was gone The night, — the night came

The day was gone, — The night, the night came

pp

on, The Monks and the
 on, came on, The Monks and the
 on, came on, The Monks and the
 on, came on, The Monks and the

mf

accel.
 Friars they search'd till dawn: The Monks and the
 Friars they search'd till dawn: *accel.* The
 Friars they search'd till dawn: *accel.* The
 Friars they search'd till dawn: *accel.* The Monks and the Friars, the

p *mf* *accel.*

poco *a* *poco*
 Friars, the Monks and the Friars, the Monks and the Friars they search'd
 Monks and the Friars, the Monks and the Friars they search'd till
 Monks and the Friars, the Monks and the Friars they search'd till
 Monks and the Friars, the Monks and the Friars, they

poco *a* *poco*

Handwritten musical score on a page with a large black rectangular mark at the top left. The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings. The notation is somewhat obscured by heavy black ink strokes and smudges, particularly in the lower half of the page. The handwriting is in a cursive style, and the overall appearance is that of a manuscript or a heavily edited printed score.



p No

limping a poor little lame Jack-daw;

lon - ger gay, As on yes - ter - day; His feathers all seem'd to be

turn'd the wrong way,

p His pin - ions droop'd

p he could hard - ly

rit. Allegro molto.

— they search'd — they search'd till dawn.

rit.

dawn, they search'd till dawn, they search'd till dawn.

rit.

dawn, they search'd till dawn.

rit.

search'd till dawn, they search'd till dawn.

rit. Allegro molto.

ff

ff

Andante. ♩ = 84.

f

When the Sacristan saw On crumpled claw, Come

Andante. ♩ = 84.

p

con sordini.

No

limping a poor little lame Jack-daw;

lon - ger gay, As on yes - ter - day, His feathers all seem'd to be

turn'd the wrong way;

His pin - ions droop'd

he could hard - ly

His head was as bald as bald as the palm of your
stand,

His eyes so dim, His
His eyes so dim,
hand, So wasted each limb,
So wasted each limb,
VI.
eyes so dim, That,
So wast-ed each limb,

VI.

accel.
heed-less of gram-mar, they all cried, That's him!
accel. mf
accel. mf That, heed - less of grammar, they all cried, That's him!
accel. mf That, heed - less of grammar, they all cried, That's him!
accel. mf That, heed - less of grammar, they all cried, That's him!

accel.
mf
f
Allegro. ♩ = 132.

that's him! That's the scamp, that's the scamp that has done this
that's him! That's the scamp, that's the scamp that has done this
that's him! That's the scamp, that's the scamp that has done this
that's him! That's the scamp, that's the scamp that has done this

sf

scandalous thing! That's the thief,
scandalous thing! That's the thief,
scandalous thing! That's the thief,
scandalous thing! That's the thief,

tr

that's the thief that has got my Lord Cardinal's ring!

that's the thief that has got my Lord Cardinal's ring!

that's the thief that has got my Lord Cardinal's ring!

that's the thief that has got my Lord Cardinal's ring!

ff

rall.

Andante.

The poor little Jack-daw, When the

Andante.

p

P

Fee-bly gave vent

monks he saw, Fee - bly gave

pp

to the ghost of a caw;

vent to the ghost of a caw;

Fee - bly gave vent to the ghost of a caw;

Fee - bly gave vent to the ghost of a caw;

sf

mp

And turn'd his bald head as much as to say,

mp

And turn'd his bald head as much as to say,

mp

And turn'd his bald head as much as to say,

mp

And turn'd his bald head as much as to say,

sf

"Pray be so good as to walk this way!"

"Pray be so good as to walk this way!"

"Pray be so good as to walk this way!"

"Pray be so good as to walk this way!"

sempre p

p Slower and slower He limp'd on be-

Slower and slower He limp'd on be-

Slower and slower He limp'd on be-

Slower and slower He limp'd on be-

p

Allegro molto.

- fore, When the

- fore, When the first thing they saw, Midst the sticks and the straw, When the

- fore, When the

- fore, When the

Allegro molto.

f

first thing they saw, Midst the sticks and the straw, was the ring

first thing they saw, Midst the sticks and the straw, was the ring

first thing they saw, Midst the sticks and the straw, was the

first thing they saw, Midst the sticks and the straw, was the

in the nest of that lit-tle Jack-daw!

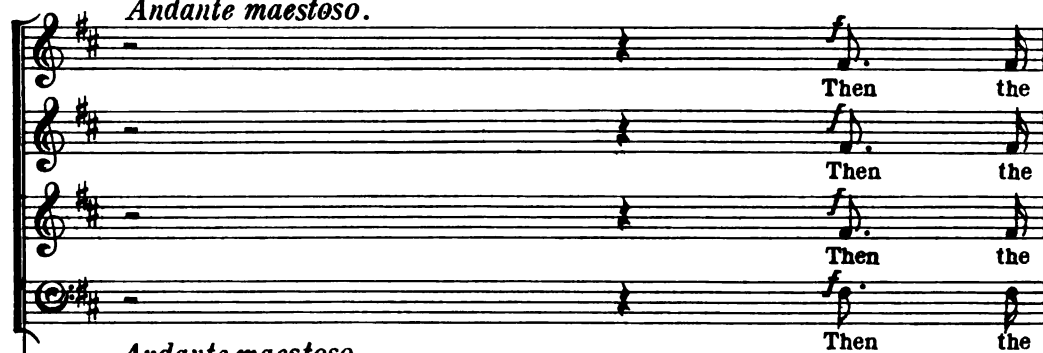
in the nest of that lit-tle Jackdaw!

ring in the nest, in the nest of that lit-tle Jack-daw!

ring in the nest, in the nest of that lit-tle Jack-daw!

allargando

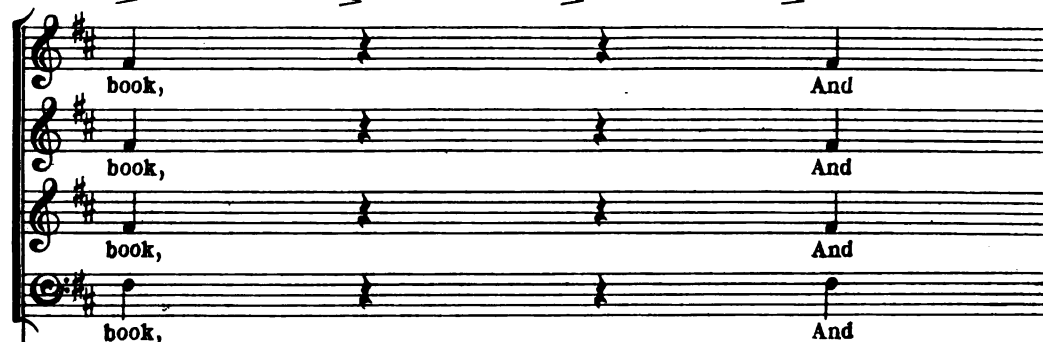
rit

Andante maestoso.

Then the
Then the
Then the
Then the

Andante maestoso.

great Lord Car-di-nal call'd for his
great Lord Car-di-nal call'd for his
great Lord Car-di-nal call'd for his
great Lord Car-di-nal call'd for his



book, And
book, And
book, And
book, And



off that ter - ri - ble curse he

off that ter - ri - ble curse he

off that ter - ri - ble curse he

off that ter - ri - ble curse he

took; The mute ex -

took;

took;

took;

took;

pres - sion Serv'd in lieu of con -

- fes - sion

And be-ing thus coupled with full res-ti-tu-tion, The

And be-ing thus coupled with full res-ti-tu-tion, The

And be-ing thus coupled with full res-ti-tu-tion, The

And be-ing thus coupled with full res-ti-tu-tion, The

Jack - daw got ple - na - ry ab - so - lu - tion!

Jack - daw got ple - na - ry ab - so - lu - tion!

Jack - daw got ple - na - ry ab - so - lu - tion!

Jack - daw got ple - na - ry ab - so - lu - tion!

p

f When
f When
f When
f When

mf

those words were heard, That poor lit - tle bird Was so
those words were heard, That poor lit - tle bird Was so
those words were heard, That poor lit - tle bird Was so
those words were heard, That poor lit - tle bird Was so

f

changed in a mo-ment 'twas real - ly ab-surd. He
changed in a mo-ment 'twas real - ly ab-surd. He
changed in a mo-ment 'twas real - ly ab-surd. He
changed in a mo-ment 'twas real - ly ab-surd. He

grew sleek, and fat; In ad - di - tion to that, A
grew sleek, and fat; In ad - di - tion to that, A
grew sleek, and fat; In ad - di - tion to that, A
grew sleek, and fat; In ad - di - tion to that, A

fresh crop of feathers came thick as a mat! His
fresh crop of feathers came thick as a mat!
fresh crop of feathers came thick as a mat!
fresh crop of feathers came thick as a mat!

tail wag-gled more *mp* But no
 But no
 E - ven than be - fore;

mp

long - er it wagg'd with an im - pu - dent air, No
 long - er it wagg'd with an im - pu - dent air, No
 But no long - er it wagg'd with an
 But no long - er it wagg'd with an im - pu - dent

mp

Molto Adagio.
 long - er he perch'd on the Car - di - nal's chair.
 long - er he perch'd on the Car - di - nal's chair.
 im - pu - dent air, No long - er he perch'd on the
 air No long - er he perch'd on the

Molto Adagio.

Tempo I.

He hopp'd now a - bout with a gait de - vout; At

He hopp'd now a - bout with a gait de - vout; At

Car-di-nal's chair He hopp'd now a - bout with a gait de - vout; At

Car-di-nal's chair He hopp'd now a - bout with a gait de - vout; At

Tempo I.

Ma - tins at Ves-pers he ne - ver was out; And, so

Ma - tins at Ves-pers he ne - ver was out; And, so

Ma - tins at Ves-pers he ne - ver was out; And, so

Ma - tins at Ves-pers he ne - ver was out; And, so

far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-

far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-

far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-

far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-

-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

Or slum - - - ber'd in prayer-time

Or slum - - - ber'd in prayer-time

Or slum - - - ber'd in prayer-time

Or slum - - - ber'd in prayer-time

and hap-pen'd to snore,

and hap-pen'd to snore,

and hap-pen'd to snore,

and hap-pen'd to snore,

That good

That good Jack-daw Would

Jack-daw Would

That good Jack-daw Would

That good Jack-daw Would

give a great Caw, As much as to say

give a great Caw, As much as to say

give a great Caw, As much as to say

give a great Caw, As much as to say

Don't do so no more! don't do so no

Don't do so no more! don't do so no

Don't do so no more! don't do so no

Don't do so no more! don't do so no

10200 Ped * Ped * Ped * Ped *

Allegretto.

49



more! He
more! He
more! He
more! He

Allegretto.



long liv'd the pride of that coun-try side, And at
long liv'd the pride of that coun-try side,
long liv'd the pride of that coun-try side,
long liv'd the pride of that coun-try side,



last at last in the o-dour of sanc-ti-ty
in the o-dour of sanc-ti-ty
And at last in the o-dour of sanc-ti-ty
And at last in the o-dour of sanc-ti-ty

50

dim.
died;
dim.
died;
dim.
died;
dim.
died;

dim.
Ped.
poco rall.

Andante.

mf

When, as words were too faint, his mer-its to

Andante.

sf

f

Più mosso. ♩ = 126.

51

The Con-clave de-termined to
The Con-clave de-termined to
paint, The Con-clave de-termined to
The Con-clave de-termined to

Più mosso. ♩ = 126.

make him a Saint!
make him a Saint!
make him a Saint!
make him a Saint!

CRASC.

And on new-ly made saints and
And on new-ly made saints and
And on new-ly made saints and
And on new-ly made saints and

mp

10200

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

can-on-ized him, they can-on-ized him by the name of

can-on-ized him, they can-on-ized him by the name of

can-on-ized him, they can-on-ized him by the name of

can-on-ized him, they can-on-ized him by the name of

Allegro moderato. ♩ = 104. rit.

Jim Crow! rit.

Jim Crow! rit. *mf*

Jim Crow! rit. So they can-on-ized him, they

Jim Crow!

Allegro moderato. ♩ = 104.

f rit. *mf*

can-on-ized him by the name of Jim Crow, the

mf So they

can-on-ized him, they can-on-ized him by the name of

name, — the name of Jim, they can - - on-ized

can-on-ized him, they can-on-ized him by the name of

Jim Crow, they can-on-ized him, they can - - on-ized

him, they can-on-ized him by the name of Jim, they

10200

Jim Crow, they can-on-ized him by the
 him, so they can-on-ized him by the name, by the name of
 can-on-ized him by the name of Jim, by the name, the
 So they can-on-ized him, they can-on-ized him by the

name of Jim, the name of Jim Crow,
 Jim, by the name of Jim Crow
 name of Jim, the name of
 name of Jim Crow, the

so they can-on-ized him, they can-on-ized him by the
 by the name, the name of Jim,
 Jim Crow so they can-on-ized him by the name of Jim,
 name of Jim Crow so they

10200

name of Jim Crow, the name, the
the name of Jim, so they can-on-ized him they
can-on-ized him by the name of Jim, the name of

name of Jim,
can-on-ized him by the name, the name of Jim, the
so they can-on-ized him by the name of Jim, the
Jim Crow, the name, the name of Jim, the

so they can-on-ized him by the name of Jim,
name of Jim, they can-on-ized him by the name of Jim, they
name of Jim Crow, of Jim Crow, they
name of Jim Crow, of Jim Crow, of Jim Crow,

10200

Jim Crow, Jim Crow, by the name
 can-on-ized him by the name of Jim, by the name, the
 can-on-ized him by the name of Jim, by the name, by the
 Jim Crow, Jim Crow, Jim Crow,
 by the name, by the name of Jim Crow,
 name, the name, of Jim Crow,
 name, by the name, the name of Jim Crow, so they
 Jim Crow, Jim Crow, Jim Crow, so they
 so they can-on-ized him, they
 so they can-on-ized him, they
 can-on-ized him, they can-on-ized him by the name of
 can-on-ized him, they can-on-ized him by the name of

Musical notation includes treble and bass staves for voice and piano, with dynamic markings such as *f*, *p*, and *fz*, and pedal markings (*Ped.*). The score is in 2/4 time with a key signature of one sharp (F#).

can-on-ized him by the name of Jim Crow, the
 can-on-ized him by the name of
 Jim Crow, by the name of Jim Crow, the
 Jim Crow, by the name of

name of Jim Crow, they can-on-ized him
 Jim Crow, by the name of Jim Crow, they can-on-ized him
 name of Jim Crow, they can-on-ized him
 Jim Crow, by the name of Jim Crow, they can-on-ized him

poco rit. *a tempo* **Allegro molto.**

by the name of Jim, the name of Jim Crow.

poco rit. *a tempo*

by the name of Jim, the name of Jim Crow.

poco rit. *a tempo*

by the name of Jim, the name of Jim Crow.

poco rit. *a tempo*

by the name of Jim, the name of Jim Crow.

poco rit. *a tempo* **Allegro molto.**

ff

The musical score is arranged for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts enter with the lyrics 'by the name of Jim, the name of Jim Crow.' and are marked with 'poco rit.' and 'a tempo' instructions. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a 'ff' (fortissimo) marking in the first system. The tempo changes to 'Allegro molto' in the second system. The score concludes with a final cadence in the piano part.

THE CATHEDRAL PRAYER BOOK

BRING THE
BOOK OF COMMON PRAYER
WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS
TOGETHER WITH THE
CANTICLES AND PSALTER
POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. BAC., OXON.

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverent performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

The pointing of the Psalms and Canticles is after that known as the Cathedral Psalter, edited by the Rev. S. Flood-Jones, the late Mr. James Turle, Dr. Troutbeck, Sir John Stainer, and Sir Joseph Barnby.

An Edition can also be had in which the Cathedral Psalter Chants to the Canticles and the Psalms are included.

EDITIONS.

	s.	d.
1. Demy 8vo, 628 pp., large type. With Canticles and Psalter pointed for Chanting.		
Cloth, red edges	6	0
Ditto, ditto. Red basil and red edges	8	0
2. Demy 8vo, 600 pp., large type. With Canticles and Psalter pointed, set to appropriate Chants (Cathedral Psalter Chants). Cloth, red edges	6	0
Ditto, ditto. Red basil and red edges	8	0
3. Imperial 32mo, 696 pp., Pocket Edition. With Canticles and Psalter pointed for Chanting. Cloth, red edges	3	6
Ditto, ditto. Red basil and red edges	5	0

The Clergy can be supplied with copies, in quantities of not less than 25, on liberal terms.

LONDON & NEW YORK: NOVELLO, EWER AND CO.